

**UNIVERSITY OF TENNESSEE
WIND ENSEMBLE**

JOHN ZASTOUPIL, CONDUCTOR



College Band Directors National Association, National Conference

March 27, 2025, 1:30 PM

Van Cliburn Concert Hall at Texas Christian University

ABOUT THE NATALIE L. HASLAM COLLEGE OF MUSIC

The Natalie L. Haslam College of Music at the University of Tennessee, Knoxville is a nationally recognized leader in music education, performance, and scholarly activity. With a distinguished faculty and a vibrant student body, the College offers a comprehensive range of undergraduate and graduate programs spanning music business, music communications, performance, composition, music education, and more.

Committed to artistic excellence and innovation, the College provides students with transformative learning experiences, preparing them to succeed in today's evolving music economy. Through dynamic performances, community engagement, and collaborations with world-class artists, the College enriches the cultural landscape of East Tennessee and beyond.



A MESSAGE FROM OUR FOUNDING DEAN



Dear CBDNA Attendees,

On behalf of the University of Tennessee Natalie L. Haslam College of Music, I welcome you to the College Band Directors National Conference performance of our UT Wind Ensemble, under the direction of Dr. John Zastoupil. We are honored to have our Wind Ensemble perform as part of this distinguished gathering - a testament to the extraordinary growth and momentum within our institution, our college, and our band program.

For over 150 years, UT Bands have been a pillar of excellence, shaping musicians and leaders through artistry, discipline, and collaboration. While we proudly honor this rich tradition, we also recognize that the past few years have ushered in a new era of innovation and achievement. Under the visionary leadership of our faculty and directors, UT Bands have reached new heights, further solidifying their place among the nation's most esteemed programs. As evidenced by today's programming, it has been a concerted effort of collaboration among our faculty and students that has helped lead our UT Bands into this season of growth and opportunity.

The UT Natalie L. Haslam College of Music is nothing without our students. Whether through performances, lectures, outreach, our students are excellent ambassadors for our college and university, helping to carry forward our legacy and commitment to artistic and academic achievement.

Thank you for joining us in celebrating this momentous occasion. We hope you enjoy the performance, and the opportunity to engage with colleagues and friends who share a deep love for music.

Go Vols!

With heartfelt gratitude,

Jeffrey Pappas

Founding Dean, Natalie L. Haslam College of Music

PROGRAM

Brilliant Brushstrokes (2025) **Ryan Lindveit**

***World premiere**

The Bird-While (2022/2024) **Gala Flagello**

***World premiere of this version**

Dr. Maria Castillo, *flute*

Jaren Atherholt, *oboe*

Dr. Victor Chavez, *clarinet*

Dr. Allison Adams, *saxophone*

Ryan Yamashiro, *bassoon*

Some treasures are heavy with human tears (2022) **John Mackey**

Dr. Fuller Lyon, *guest conductor*

Sinfonia (2022) **Zhou Tian**

I. Noir

II. Transit

III. Arioso

IV. D-O-N-E

CONDUCTORS



John Zastoupil

Dr. Zastoupil is director of bands and tenured associate professor of music at the University of Tennessee, Knoxville. His primary responsibilities at UT include conducting the University of Tennessee Wind Ensemble, teaching graduate courses in wind studies, guiding the graduate wind conducting program, and providing the administrative leadership for all aspects of the University of Tennessee's diverse and historic band program. He also serves as chair of the performance and ensemble division within the Natalie L. Haslam College of Music.

Since arriving at UT in 2022, the UT Wind Ensemble has regained national prominence performing at the ETSBOA, TnMEA, and Southern Division CBDNA conferences. UT

has led commission projects, or joined commission consortiums, for multiple new works including world premieres of five new works for band. Dr. Zastoupil has collaborated with composers such as John Mackey, Kevin Day, Michael Daugherty, William Bolcolm, Augusta Read-Thomas, Stephen Gryc, Gunther Schuller, Scott McAllister, Paul Dooley, and James Stephenson. An advocate for music education at all levels, Dr. Zastoupil strategically founded the UT Conducting Workshop and the Volunteer Concert Clinic for concert bands to serve music education in our communities. He regularly provides clinics, professional development, masterclasses, and often guest conducts professional and student honor ensembles throughout the United States, including Europe and Asia.

Dr. Zastoupil's previous professional experience includes: director of concert bands at Missouri State University; associate director of bands/director of athletic bands at the University of Texas - Arlington and Eastern Michigan University. Originally from Texas, his pedigree includes Northwestern University, the University of Michigan, Baylor University, and is a former student of the Aspen Music Festival and School.



Fuller Lyon

Dr. Fuller Lyon serves as the assistant director of bands at his alma mater, the University of Tennessee. His duties include serving as the associate director of the "Pride of the Southland" Marching Band, conducting the Symphonic Band, and leading the Lady Vols Basketball Pep Band. Furthermore, he is a member of the Music Education faculty, teaching undergraduate courses in conducting and instrumental methods. Prior to his return to Knoxville, Dr. Lyon served as the assistant director of bands at the University of Missouri and was the tubist in the Mizzou Faculty Brass Quintet.

Dr. Lyon graduated with his DMA and Master's degrees in Wind Conducting from LSU and his Bachelor's degree in

Music Education from the University of Tennessee. Besides designing for the "Pride of the Southland" Marching Band, Dr. Lyon has been a drill designer for such groups as the University of Missouri's "Marching Mizzou," the LSU "Golden Band from Tigerland," the University of Kentucky "Wildcat Marching Band," and Grand Valley State University. The Madison Scout alumnus has served on the brass staffs of both the Cavaliers and the Troopers Drum and Bugle Corps.

Dr. Lyon is a member of the College Band Directors National Association, the Tennessee Bandmasters Association, the East Tennessee Band and Orchestra Association, and is an honorary member of Kappa Kappa Psi and Tau Beta Sigma.

SOLOISTS



Maria Fernanda Castillo

Flutist, musicologist, and entrepreneur Maria Fernanda Castillo, described by the New York Times as a flutist with “...virtuoso panache,” is an assistant professor of flute at UT and co-founder of the Latin American Music Initiative. She emphasizes both standard flute works and the inclusion of underrepresented composers through her teaching, research, and performances. Dr. Castillo frequently performs with the Knoxville Symphony Orchestra and has held positions with the Caracas Municipal Symphony Orchestra and other orchestras across the US and Latin America. As part of a group of nine Latin American female flutists, she helped create the largest catalog of flute works by Latin American composers (<https://flautalatinoamerica.com/>).

In addition to her role as chair of the Access and Engagement committee at UT’s Natalie L. Haslam College of Music and coordinator of the NFA Young Artist Competition (2023-2026), she founded the Vols Flute Fest, a two-day flute festival at UT.



Jaren Atherholt

Jaren Atherholt, assistant professor of oboe at the University of Tennessee, Knoxville, is also Principal Oboist of the Chautauqua Symphony Orchestra. She previously held the position of Principal Oboist with the Louisiana Philharmonic Orchestra for eleven seasons. A native of Fairbanks, Alaska, Atherholt has guest performed as principal oboist with the Saint Paul Chamber Orchestra, Detroit Symphony, Nashville Symphony, Orquesta Sinfónica de Minería, and the International Chamber Orchestra of Puerto Rico, and as associate principal oboist with the Pittsburgh and Atlanta Symphonies. She has spent four summers at the Marlboro Music Festival and performs each summer with the Grand Teton Music Festival. Atherholt has taught at the John Mack

Oboe Camp, Interlochen Arts Camp, Wintergreen Music Academy, and Vianden International Music School. She plays Loree oboes.



Victor Chávez

Dr. Vic Chávez, Jr., a fifth-generation Mexican-American musician from El Paso, Texas, is associate professor of clarinet at the University of Tennessee, Knoxville. He holds positions with the Knoxville Symphony, TriCities Opera, and Symphony of the Mountains. Dr. Chávez has taught at the International Round Top Festival Institute and performed/presented internationally in countries such as France, Spain, Thailand, Taiwan, and Costa Rica, among others. His performances include appearances at the College Music Society Conference, NASA, and Big Ears Festival, with solo works featured on WUOT 91.5 FM and NPR’s Performance Today. A Fulbright Scholar, Dr. Chávez holds degrees from Baylor (BME), DePaul (MM), and

Eastman (DMA) and has studied with renowned clarinetists including Larry Combs, Guy Deplus, and Jon Manasse.



Allison Adams

Dr. Allison Adams is associate professor of saxophone at the University of Tennessee, Knoxville, and co-author of *Playing and Teaching the Saxophone: A Modern Approach* (Oxford University Press, 2023). Her solo album, *Flames Will Grow* (Albany Records, 2024), is available on major streaming platforms. Dr. Adams will be featured at the 2025 Big Ears Festival performing Tyshawn Soree's Pulitzer-Prize-winning work *Adagio (For Wadada Leo Smith)* and was a featured soloist at the 2023 International Saxophone Festival Bellas Artes Cali in Colombia. She regularly performs and presents at the World Saxophone Congress, International Saxophone Symposium, and North

American Saxophone Alliance Conference. Dr. Adams is also a member of The Estrella Consort, a saxophone quartet focused on making new music accessible, which recently performed in Pittsburgh's "Music in a Great Space" series and was the 2022 Alba Music Festival ensemble-in-residence. Their debut album, *Glow*, will be released this spring. Her research includes performance injuries and integrating yoga into music performance, with a chapter on her recovery from focal dystonia in *Notes of Hope* (Mountain Peak Music). Dr. Adams is a Selmer and D'Addario Artist. More information is available at allisondadams.com.



Ryan Yamashiro

Ryan Yamashiro is a graduate of the Cleveland Institute of Music, in Cleveland, Ohio, where he received a Master of Music Degree in 2019 studying with Barrick Stees. He received his Bachelor's Degree of Art in Music Performance in the spring of 2017 from UCLA where he studied with John Steinmetz. Yamashiro has played with the Knoxville Symphony Orchestra, Toledo Symphony, Billings Symphony Orchestra, and Battle Creek Symphony. He was a chamber music fellow at the Kent Blossom Music Festival in 2018 and in 2017 performed as a concerto soloist with the UCLA Philharmonia Orchestra. Yamashiro has been engaged as a guest artist at the University of Tennessee Natalie

L. Haslam College of Music and keeps his own private bassoon studio. When not playing the bassoon, Yamashiro enjoys roasting coffee, playing chess, and computer programming.

WIND, BRASS, AND PERCUSSION FACULTY

Dr. Maria Fernanda Castillo, *flute*

Prof. Jaren Atherholt, *oboe*

Dr. Victor Chávez, *clarinet*

Prof. Ryan Yamashiro, *bassoon*

Dr. Allison Adams, *saxophone*

Dr. Arthur Zanin, *trumpet*

Dr. Katie Johnson-Webb, *horn*

Dr. Alex van Duuren, *trombone*

Dr. Alex Lapins, *euphonium/tuba*

Dr. Andrew Bliss, *percussion*

Prof. Kevin Zetina, *percussion*

Dr. John Zastoupil, *Director of Bands*

Dr. Michael Stewart, *Associate Director of Bands, Director of Athletic Bands*

Dr. Fuller Lyon, *Assistant Director of Bands, Assoc. Director of Athletic Bands*

Ashley Waller, *Bands Business Manager*

PROGRAM NOTES

Brilliant Brushstrokes



Untitled, 1954 by Beauford Delaney, The Minneapolis Institute of Art

Brilliant Brushstrokes is inspired by an overwhelmingly colorful and bold painting that the Knoxville-born artist Beauford Delaney (1901-1979) painted on a fragment of his old raincoat when he was living in Paris in 1954. Delaney's raincoat fragment overflows abstractly with swirls, rings, splotches, and lines of forest green, deep orange, bright yellow, fire-engine red, hazy gray, spacious white, peaceful azure, and deep ocean blue. Upon closer viewing, the seams and pockets of the cut-up raincoat are also visible, revealing that the fanciful artwork is the result of Delaney's resourcefulness

in the face of limited money and art supplies. As a fellow artist, I find Delaney's unrelenting and restless impulse to be creative even when he lacked proper materials to be almost as inspiring as the painting itself. Although *Brilliant Brushstrokes* is tightly constructed around only a few melodic gestures, the music constantly cycles through changes in instrumental texture, density, harmony, and energy. Musical phrases are often cut-off abruptly with a quick down-up gesture that I view as related to the stitched seams on the raincoat. Overall, the composition uses the vast and variegated color palette of the wind ensemble to capture the inventive spirit and brilliant dynamism of Delaney's brushstrokes, splatters, and daubs.

Program note by Ryan Lindveit

The Bird-While

The Bird-While (2022) is a concerto originally for flute, clarinet, violin, cello, and symphonic winds, commissioned by Hub New Music. This version (2024), for woodwind quintet and symphonic winds was commissioned by Dr. John Zastoupil and the University of Tennessee, Knoxville Wind Ensemble. The piece is titled and based on Keith Taylor's poem "Acolytes in the Bird-While," which explores the flora and fauna of Michigan and the struggle to persist in the face of climate change. I aimed to write a concerto for an unconventional group of instruments that demonstrates their virtuosity while providing a platform for awareness of and education around environmental and climate justice. Each movement derives its title from Taylor's poem, drawing attention to pivotal lines in the poem's narrative.

The first movement, "Avian Gods," is inspired by the calls of the pileated woodpecker and redstart warbler, two Michigan bird species central to Taylor's poem. This movement's 5/8 motif follows the woodpecker's five-note call, often separated into three-and two-note groupings that can be heard in both the soloists' and ensemble's parts. Snap pizzicato in call.

the solo violin and cello evoke the woodpecker's pecking, and the ensemble's driving 5/8 ostinato conjures the warbler's high, repetitive five-note shriek.

The second movement, "Fragile, Vanishing Gifts," highlights the individual natural elements that surround us every day. The flute, clarinet, violin, and cello articulate the future loss of these elements due to climate change as they introduce the movement's theme separately, then come together in canon; our environment is a delicate balance between the individual and the collective. This theme originates from my *Moon Dream* (2020) for solo soprano saxophone, an early pandemic-era lullaby commissioned by Latitude 49 for their Bagatelles Project in support of the Coalition for African Americans in the Performing Arts.

The third movement, "Survive," is both a question and a call to action: can the performers—and our environment—withstand disruption and damage? As I was writing this movement, my best friend and horn player, Marina Krol Hodge, suddenly passed, leaving me pondering my own ability to weather life's storms. Dedicated to Marina, "Survive" features horn solos and a brass chorale throughout to commemorate her bright, resilient spirit and her support of new music. The movement's title also references the way in which music itself might survive through history, which I illustrate by quoting the prelude of J.S. Bach's Violin Partita No. 3. Two more nods to Bach appear later in this movement in the solo violin and cello. Piping plover calls are referenced in the fleeting, staccato woodwind parts, and the movement's focus on quintal harmony and recurring fifths harken to the woodpecker's opening five-note call.

Program note by Gala Flagello

Some treasures are heavy with human tears

On Sunday, August 4, 2019 in the Oregon Historic District of Dayton, Ohio, a man armed with a semi-automatic AR-15 approached a crowded neighborhood bar and opened fire. In under thirty seconds, he fired 41 rounds, killing nine people and injuring another 17. One of the victims of the shooting was a young woman who had played trumpet in her high school band in nearby Bellbrook. The Bellbrook program reached out to Mackey to commission a work that would commemorate the tragedy, a task he approached with some reluctance:

"I've been asked on several occasions to write pieces in response to tragedies, but I've rarely felt like it was appropriate. Something about this, though—happening in Dayton, where I've been many times, and so close to Columbus, where I grew up—that I felt like I wanted to try to say something musically, even though I was at a loss for what I could say verbally. Fortunately, Abby (my spouse) found this incredible title, which says so much before the music even starts. The last thing the community needed was a piece of music that relived the event. The piece isn't trying to sound like what happened; it's trying to convey what it feels like to know that it happened."

The piece is not programmatic. Rather, it exists in abstraction: a meditation on grief. In framing the work in this way, Mackey's music transcends elegizing a singular horrific event and instead provides an artistic representation of how we cope with all tragedies, both those that are intensely personal and the ones that are communal. It explores a wide range of emotions, from denial through shock, fury, and anguish before finally finding an incomplete peace.

Program note by Dr. Jacob Wallace

Sinfonia

Sinfonia seeks inspirations from cultures close to my heart and mixes them into four different movements. It begins nostalgically and ends on a hopeful, uplifting note.

I. Noir

Grainy films and stylized black-and-white images from the 1940s and '50s inspired this nostalgic throwback. Although it starts brightly, at its core lies the night.

II. Transit

New York City. Subway. Rush hour. Each stop opens to a new soundscape. "Say, did I hear Jazz?" Someone asks. "STAND CLEAR OF THE CLOSING DOORS, PLEASE," New York replies.

III. Arioso

Shanghai. Night of the Mid-Autumn Festival. A vocalise was conceived.

IV. D-O-N-E

May 10, 1869. Promontory, Utah. A one-word telegraph was sent across the United States in Morse code, announcing the completion of the First Transcontinental Railroad. Now the country was connected as never before: a journey between San Francisco and New York that previously took up to six months now took only days. Some 150 years later, that word, "D-O-N-E," is transformed here into music using the rhythm of the Morse code. Throughout the finale, the "done" motif is passed back and forth by numerous instruments in the ensemble. An accumulation of materials sends the piece to a climax at the end. This movement was adapted from a movement of my orchestral work *Transcend*.

Program note by Zhou Tian





WIND ENSEMBLE

FLUTE

Rebecca Deal*

Sophomore Performance | Murfreesboro, TN

Sophia Dobbie

Sophomore Performance | Macomb, MI

Ella Pinchok

Sophomore Music Education | Farragut, TN

OBOE

Matthew Barrett

Sophomore Performance | Knoxville, TN

Grace Davis*

Masters Performance | Cabot, AR

Jessie Wilson

Masters Industrial Engineering | Cookeville, TN

BASSOON

James Carnal

Senior Nuclear Engineering | Lansdale, PA

Ava Kroeppler*

Senior Spanish/Inter. Business | Woodstock, GA

Peyton Morgan

Freshman Aerospace Engineering | Lewisville, NC

CLARINET

Landon Blankenship

Sophomore Music Education | Byhalia, MS

Grace Dobrescu

Sophomore Music Education | Oak Ridge, TN

Ryder Fitzgerald

Freshman Chemical Engineering | Kingsport, TN

Anna Hutchinson

Senior Music Education | Knoxville, TN

Nathaniel Palcone

Sophomore Music Education | Kodak, TN

Braden Payne

Freshman Performance | Thorn Hill, TN

Rafael Puga*

Masters Performance | Juneau, WI

Joshua Zhou

Junior Computer Science | Brentwood, TN

BASS CLARINET

Alex Jett

Masters Conducting | Dallas, TX

CONTRA BASS CLARINET

Ashley Melvin

Senior Music Education | Hendersonville, TN

ALTO SAXOPHONE

Sean Keenan

Junior Music Education/Music Business | Cleveland, TN

Alex Singleton*

Masters Performance | Chattanooga, TN

TENOR SAXOPHONE

Brooklynn Crabtree

Senior Mathematics/Applied Music | Helenwood, TN

BARI SAXOPHONE

Benjamin Strobel

Senior Music Education | Antioch, TN

HORN

Cameron Allen

Freshman Music Education | Arlington, TN

Rose Capooth

Junior Music Education | Collierville, TN

Caleb DeLong

Junior Performance | Knoxville, TN

Margaret Kinzer

Sophomore Music Education | Chantilly, VA

Aaron O'Donnell*

Senior Music Education | Athens, TN

Casey Treanor

Freshman Performance/Chemical Engineering | Lemont, IL

TRUMPET

Andrew Beiter*

Artist Certificate Performance | Harrisburg, NC

Justin Bowers

Freshman Music Education | Memphis, TN

Lauren Dodd

Sophomore Music Education | Hendersonville, TN

Matthew Dunevant

Junior Performance | Medina, TN

Issac Hair

Sophomore Music Education | Collierville, TN

Jayden Robins

Junior Supply Chain Management/Applied Music Minor
(Trumpet/Cornet) | Germantown, TN

Eric Xie

Sophomore Performance | Germantown, TN

TENOR TROMBONE

Wyatt Detrick*

Masters Performance | Huntsville, AL

James Garrick

Freshman Applied Music | Collierville, TN

Elizabeth Greene

Freshman Performance | Knoxville, TN

Thomas Long

Masters Performance | Asheville, NC

Matthew Walker

Junior Performance/Pre-Med | Knoxville, TN

BASS TROMBONE

Bryce McCracken

Senior Music and Industrial Engineering | Lenior City, TN

EUPHONIUM

Amy Smith*

Masters Performance | Newport, TN

Sam Vance

Sophomore Performance | Cookeville, TN

TUBA

Harrison Jeffers

Sophomore Music Education | Knoxville, TN

Cameron McKenzie*

Senior Performance | Grand Prairie, TX

Casey Mobley

Freshman Performance | Wadsworth, OH

PERCUSSION

Annika Blackburn

Junior Performance | Rogersville, TN

Anna Davis

Sophomore Performance | Fredericksburg, VA

Lydia Dodd

Sophomore Performance | Hendersonville, TN

Freddy Morales*

Masters Performance | Ysleta Del Sur Pueblo, TX

Burke Rivet

Junior Performance | Seymour, TN

Trik Gass

Junior Performance | Knoxville, TN

PIANO

Stephanie Hensley

Masters Music Education | Murpheesboro, TN

HARP

Exequiel Fleitas

Sophomore Performance | Dallas, TX

STRING BASS

Jack Willard

Junior Performance | Knoxville, TN

* = Denotes Principle



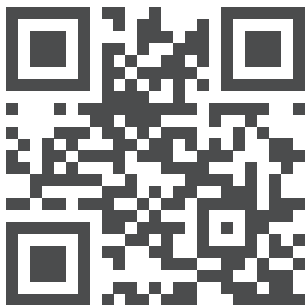
ABOUT THE UT BANDS PROGRAM

The University of Tennessee Band Program stands as one of the most celebrated, historic, and expansive collegiate band programs in the nation. Renowned for its rich traditions and groundbreaking performances, the program continues to redefine excellence in musical artistry and innovation.

Guided by a distinguished team of faculty, the program features the University of Tennessee Wind Ensemble, Symphonic Band, Concert Band, and University Band, alongside the legendary “Pride of the Southland” Marching Band and Basketball Bands. These ensembles unite talented undergraduate and graduate students—music majors and non-majors alike—who share a passion for exceptional music-making and a commitment to enriching the Volunteer spirit.

Want to know more about the bands at UT?

Scan the QR code below or visit:
utbands.utk.edu





THE UNIVERSITY OF
TENNESSEE
KNOXVILLE

BANDS



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